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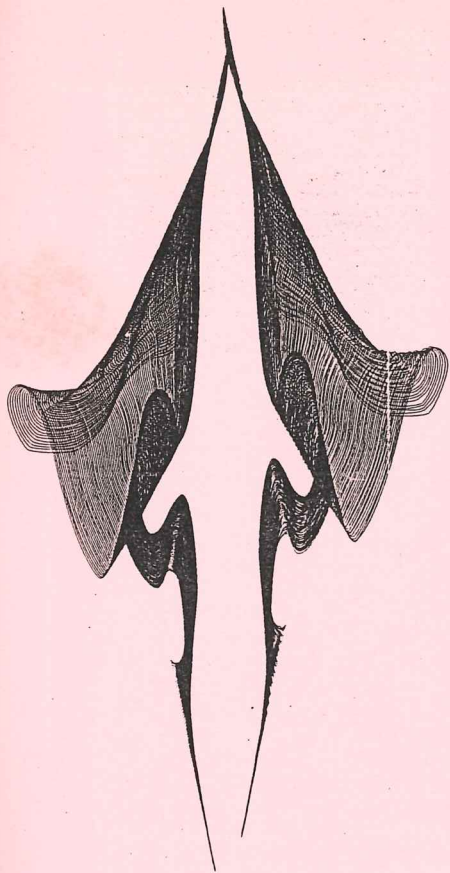
NEW MUSIC CONCERTS

Artistic Director ROBERT AITKEN

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21st season



J. K. K. K.

Alpha 1992

new music

C O N C E R T S



du Maurier Arts Ltd.
Les Arts du Maurier Ltée

Saturday, February 1, 1992

Sunday, February 2, 1992

8 p.m.

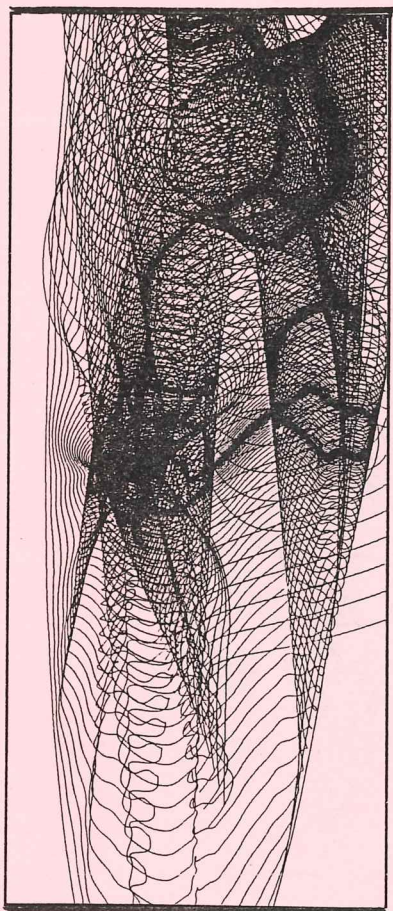
Betty Oliphant Theatre

404 Jarvis Street

Electronic Purgatory

A digital music-theatre composition created and
performed by Kristi Allik and Robert Mulder.

*This work was made possible
with the generous assistance of:
The Canada Council, Explorations
The Canada Council, Media Section
Commodore Canada, Toronto
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The Ontario Arts Council*



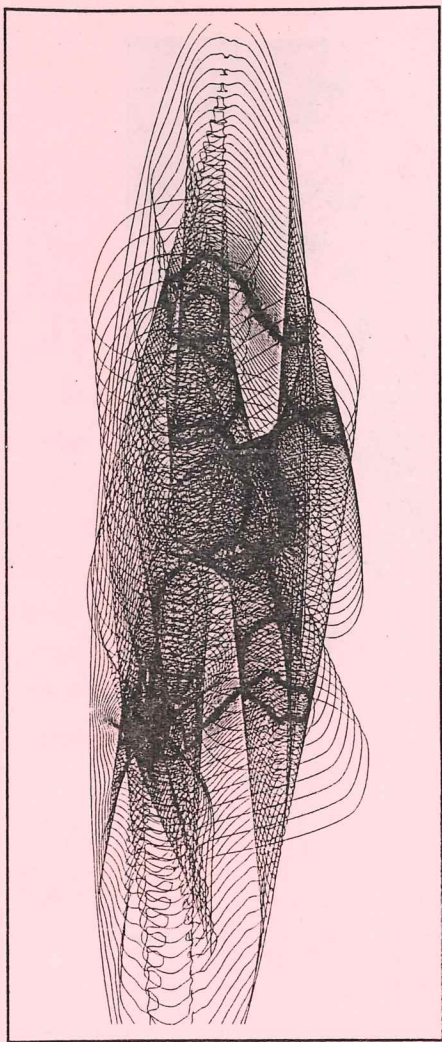
In **Electronic Purgatory**, all traditional physical staging devices such as sets, musicians, lighting technicians and such have been replaced with an interactive computer environment. The electroacoustic instruments, music and the visual stage elements are generated "live" by means of a computer-controlled system.

Consequently all elements, both visual and aural, are generated, realized and controlled in real-time without the use of video or audio tape.

Electronic Purgatory was first performed, in a shorter version, at the ISCM "World Music Days" in Oslo, Norway, on September 24, 1990, and won an Anerkennung at the 1991 Prix Ars Electronica.

Essentially, **Electronic Purgatory** is an audio-visual essay which is inspired by modern quantum physics, and the fact that many of the current mathematical answers in that brand of science appear to have an almost metaphysical quality.

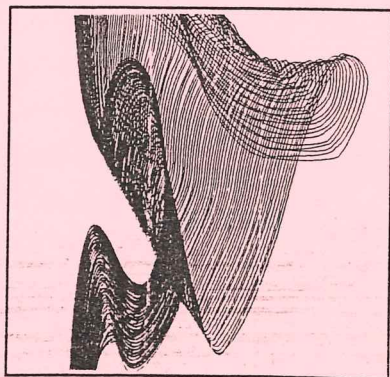
The artists cast the physical development of their performance along a structural form first designed by Dante for his *Divine Comedy*. The "many worlds" principle, which suggests that multiple realities can exist on different dimensions, all at the same time, was taken from Stephen Hawking.



The name for the piece is a description of the emotions which overcome the performers on the stage, where their role and level of control ranges from the sublime to that of total domination under the electronic forces.

The performers, interwoven in this complex interactive fabric take the audience on a journey through time and multiple dimensions of reality which range from the turbulent initiation of the universe to a serene "quantum-physical" terminus.

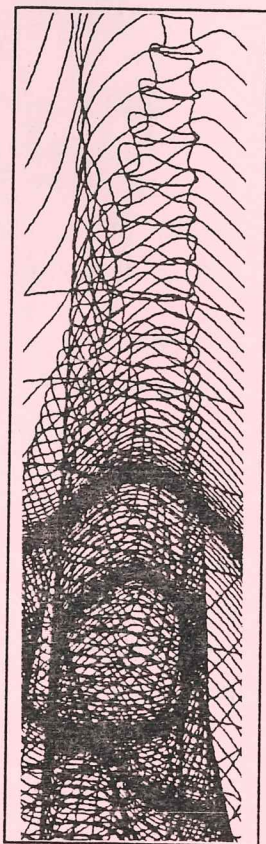
Electronic Purgatory is loosely constructed in four movements, the first of which has a Genesis-like flavour and probes the development of the entropy-defying forces of life. In this section, the almost god-like gestures of the performers shape a

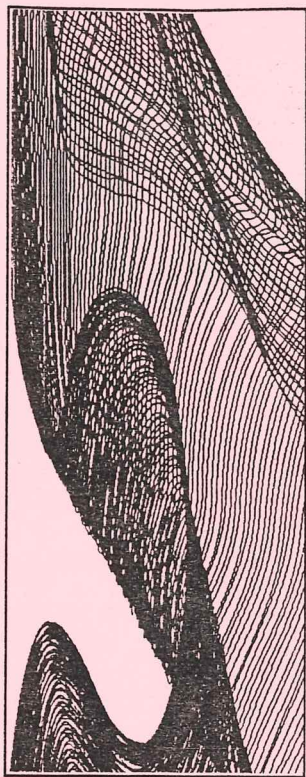


- primordial "soup-of-all-possibilities" into increasingly more intricate and perdurable aural and visual forms. In time, these congealing formations reveal the evolution of recognizable physical phenomena.

The section concludes with the gradual dissolution of the delicate interdependent layers, leading to a mechanistic, B. F. Skinner-inspired reality. Here **Electronic Purgatory** struggles with the basic contradictions associated with the state of human awareness: the interactors are confined to an existence where the human spirit is separated from the body, and simultaneously tortured in a "mindscape" sired by its own intellectual limitations, while the corporeal remains are chained to a landscape wrought by the body's own hands.

The work concludes with an exploration into the dynamics of interactive music-theatre, loosely inspired by the idea of parallel relationships encountered in multiple layers of reality as found the work of Dante and Stephen Hawking.





Much of the "outer-worldly" quality in the work is achieved with the unique staging design.

The "magic," for example, is achieved by superimposing the two interactors electronically on life-sized video screens (video worlds), placed on either side of the stage. During the whole piece, the performers are confined to a relatively small stage area. This area is completely

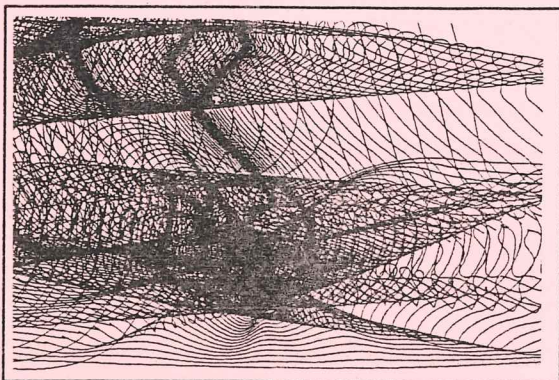
devoid of any set-like contraptions such as furniture or props. A black floor, and a black velvet backdrop will make it appear even more empty and dark; in contrast with this, the performers are dressed in white.

On stage, the performers appear to move in a Tai Chi-like manner. Their white clothing often becomes a canvas for the slide projection of bold graphic designs or richly colored textures. These multi-image projections are the only source of stage lighting and are controllable from the stage.

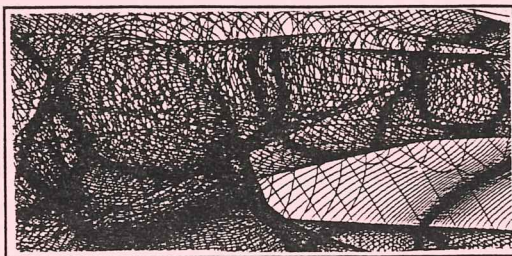
With touching and exploratory movements the performers appear to manipulate, shape and initiate a multitude of aural and visual phenomena.

A carefully designed "cybernetic choreography" is employed during the whole work; often elements created or disturbed in one "video world" will immediately affect elements in the other "video world." Gestural movements are not exclusively utilized for the manipulation of the visual elements, they can also affect changes in the aural fabric. Slow deliberate movements can be used to shape the dynamic changes of the musical texture; quick movements of fingers or hands would initiate slight and subtle percussive sounds.

Certain sections of **Electronic Purgatory** utilize the



performers merely as "movement generators," and do not show the performers



themselves,
only the
abstracted
residue of
their kinetic
actions.

Other sections utilize the physical outline of the body of the performer as a collage tool, replacing the contents with its own living textural pattern.

Essentially the work is a live performance, and has sections which are almost entirely improvised. These sections will be uniquely different in each performance. Other sections are tightly composed, and serve as counterpoints to the improvised variations.

To achieve a true interactive and integrated performance, the artists designed a multi-computer network. Each computer in the network is assigned a specific task; for example, each video world is controlled by an independent computer. A MIDI interface connects each video world to the network, and via this network receives and sends information to the other computers.

The original concept for **Electronic Purgatory** called for ten independent video worlds, eight-channel sound generation capabilities, and complex multi-image projections, all controlled by Amiga computers.

Kristi A. Allik was born in Toronto. She has received degrees from the University of Southern California, Princeton University and the University of Toronto. Her teachers include John Weinzwieg, James Hopkins, Frederick Leseman, Lothar Klein, Oskar Morawetz and Milton Babbitt. She has received numerous commissions and awards, including Canada Council grants, Ontario Arts Council grants, a SSHRC Doctoral Fellowship, a Chalmers Foundation Award, the Federation of University Women Award and the Irving G. Mills Award. She has written an opera, been involved with theatrical productions, and has written a number of integrated media works. She has had performances of her works in Europe, U.S.A. and Canada. Allik became interested in electroacoustic music several years ago, and since that time, much of her work has dealt with the electroacoustic

sound and its various timbral possibilities. Currently, she is on faculty at Queen's University School of Music, where she teaches composition, computer music and music theory.

Robert C. F. Mulder was born in Den Haag, Holland, in 1943. Essentially, he considered himself an electronic artist at the tender age of 14, and since that time, has followed a path of self-guided education and discovery. Currently, his interests are in the field of time-dependent visual phenomena, and applications which utilize visual art as a process, rather than as object. In general, he is fascinated with all manner of interactivity found between image, movement, colour and music. Mulder is equipped with a strong artistic as well as technical background, and this unusual facility has brought his current work to the forefront of the international new-media arts world. He has won numerous grants and awards, in national and international competitions. Mulder engages in concerts and lectures world-wide, and his performances and installations have been experienced by audiences throughout Canada, the U.S. and Europe.

New Music Concerts gratefully acknowledges the financial support of:

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Cultural Affairs Division**

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New Music Concerts wishes to thank those who have generously volunteered their time and services:

Sharon Howting, André Leduc and Juanita Jones.

Programme design and production by Peeter Tammearu and Daniel Foley.

Excellent team work is essential in the successful realization of New Music Concert's high artistic goals. Now into our twenty-first season, we are blessed with an abundance of musical resource in Toronto. On behalf of our entire organization and all our subscribers, I want to personally thank the many superb musical artists listed below who participated last year in our twentieth successful season.

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President, New Music Concerts

John Abram, Dianne Aitken, Robert Aitken, Valdine Anderson, Battery Park: Bill Brennan—Paul Houle—Blair Mackay—John Thompson, Julie Baumgard, Marie Berard, Daniel Blackman, Nancy Bourdon-Nelson, Andrew Burashko, Christopher Butterfield, The Contemporary Brass: James Gardiner—Michael White—Jenny Wilson—Alistair Kay—

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Occhipinti, Douglas Perry, Christina Petrowska, Steve Pierre, Elissa Poole, Richard Sacks James Spragg, Cynthia Steljes, Robert Stevenson, Douglas Stewart, Gordon Sweeney, Trevor Tureski, Sonia Visante, Marc Widner, Joan Watson.

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C O N C E R T S

*March 8, 1992 8 p.m. Betty
Oliphant Theatre, 404 Jarvis
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*Happy Birthday, Darius!
Works by Darius Milhaud,
Bruce Mather and James Harley*

*April 5, 1992 8 p.m.
DuMaurier Theatre,
Harbourfront
Sir Harrison Birtwistle, guest
composer and conductor: works
by Birtwistle and Keith Hamel*

To celebrate its 20th anniversary season in 1990-1991, **new music concerts** has released a compact disc. The programme features: **Robert Aitken**—*Shadows III*; **Norma Beecroft**—*Jeu II* and *Troissonts*; **Gilles Tremblay**—*Triojubilus*; **Iannis Xenakis**—*Waarg*. The cost is \$18, plus applicable taxes.

new music concerts also offers for sale a small number of copies of a limited edition of a poster by the late Harold Town to celebrate John Weinzwieg's 70th birthday in 1983. The posters are numbered and signed by both the artist and the composer.

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Happy Birthday Darius

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April 5, 1992

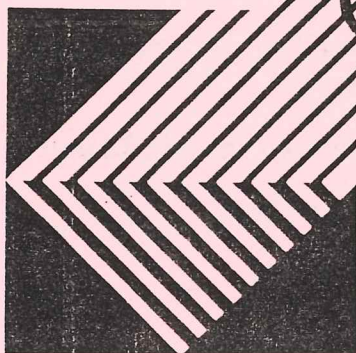
DuMaurier Theatre

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